

Leaders of the Public Band Concerts and Their Organizations

BAND Leaders Have Had Extensive Musical Training—Many of Them With Washington Organizations for Long Time—The First Government Band and How It Grew—"The President's Own"—Summer Crowds Throng to Hear Various Bands—Requests for Special Selections—Washington's Choice of Music.



WILLIAM H. SANTELMANN,
Leader of U. S. Marine Band.

Warm days when the ambitious mercury seeks to rival the high jumper at the Olympic games by establishing a new world's record, one of the most welcome pleasures at hand for the stay-at-home is the public band concert.

Several times every week in different sections of the city these open-air concerts help one to forget the heat and the day, and move a veritable mecca for those who are trying to forget about the weather.

Go to the next band concert in your locality. You will meet many of your friends there, and it is doubtful if any of them will take the time to tell you that it is a warm evening. If you are just a mere man, left at home by the rest of your family to sign the monthly pay roll and remit by money order, there is a great treat in store for you in renewing old acquaintances, for hundreds of your friends sailing in the summer breeze with yourself add to the anxious crowd of those who press forward to be led in fancy to the Alpine home of "William Tell," to the cool haunts of the "Gypsy Maids," or for a peaceful sail upon the serene waters of the "Swanee River."

If your friends do not happen to be there in swarms to join you it will concern you but little, for during the music your attention is undivided and the permission will afford plenty of interest.

Some of the public who attend these night concerts might well be eliminated, you think, in order that you and others

who are eager to hear the fine solo parts and pianissimo portion of the selections might be accommodated. This criticism of the band audiences is not common, but in some cases it is true, especially in one park where many of the crowd are attracted rather by the excitement of a gathering and a noise than by the desire to hear good music. If in such cases the audience tell this annoyance it must be very disconcerting to the players in the band, and especially to the leader, who is trying in every way to render a good

ing. In those heathen days that band of five hundred instruments, composed partially of thirty harps, ninety-five flutes made of lotus, forty dactyl pipes, forty-three clarinets, forty basses and two lyres, served to interpret the story of the contest between Apollo and the Python. Since then people of all times have demanded similar entertainment, until now almost every locality affords some musical opportunities to its inhabitants.

In foreign countries where music is so much a part of the lives of the people, open-air band concerts are even more popular than in America. After visiting these night concerts in the parks of the cities of the old world the poor equipment for the concerts in our parks is very noticeable. In Europe the secure stand, well lighted by electric lights, gives the musicians the comfort necessary for the best producing of their work. Our improvised stands, made of boards and they look, but they certainly have a treacherous appearance, and remind one of the platform in the woods down at the county picnic ground. This primitive effect is further carried out by oil lights burning on the posts around the stage to shed their dim rays on the music sheets.

All sections of the city have shared in the benefits of these band concerts given at night or in the afternoon, many Washingtonians feel an acquaintance with the different leaders of the bands and, in fact, with many members of these national musical organizations. Nearly every Washingtonian recognizes the Marine Band at a glance, whether it is uniformed in its gorgeous red full dress or in the summer blue and white. Its leader, William H. Santelmann, is almost a part of the city organization. A dozen men of this company have played in the band twenty-five years or more. Mr. Santelmann himself has been with the band over twenty years.

He, too, feels a love for the Washington public, for its applause is always a compliment to the selections rendered by his band. He appreciates this answer from the people, for his established reputation as a leader of one of the world's renowned bands has never made him indifferent to the wishes of the public nor to its approval.

Public band concerts are not a novelty, for there are records that such a form of entertainment has been popular almost since the beginning of things. Perhaps the earliest bands would not be recognized by our generation as music-making bodies, but they served that purpose in their day. The account of an open-air concert in Athens in 250 B. C. is surprising.

teachers or students who realize that there is much to learn in such a rendition as given by the Marine Band. Mr. Santelmann is pleased that requests for compositions by Wagner, Chopin, Liszt, Rachmaninoff, Sinding and de Bussey are the most numerous. Surely this shows that the nation's capital has good musical taste.

When criticism that the Marine Band does not play enough of the so-called popular type reach the leader, he regrets that there is some one who is not pleased, but he recognizes that as his band is a government institution, it should educate the people to a high standard of band music. So well has the Marine Band and similar musical organizations of Washington fulfilled this mission that managers of symphony concerts assert that their patrons place which is interested in classical music and prepared for the symphony through the public band concerts.

Frequently Mr. Santelmann's band has been called the "President's own," for in America it takes the place which the royal bands occupy in European countries. It is the oldest national band in our land. There is record of an appropriation by Congress for drums and fifes for the Marine Corps in 1798. In 1801 this country decided not to be outdone by the power of Europe and so the officers of the United States man-of-war lying in Italian waters enlisted sixteen musicians



ARTHUR S. WITCOMB,
Bandmaster, 15th Cavalry Band.

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from that country. It was not until 1838 that this small band was stationed as part of the United States Corps at the Marine Barracks in Washington. Until 1844 a five major led the band, but in that year an act of Congress provided for a leader and thirty classed musicians. Members, in all, but eight leaders have wielded the baton of this organization.

Mr. Santelmann was born in Hanover, Germany, where he began the study of the violin when a child. As his mother's family for several generations had been musicians, a natural success attended his study of various other instruments. When a young man Mr. Santelmann entered the emperor's service as a musician in the 134th Infantry Regiment at Leipzig. There his musical career was decided upon. When his enlistment expired he studied at the conservatory for three years, devoting his time to serious work in preparation for symphony orchestra and band work.

Twice during that time he came to America in the summer to play in the orchestra parts in an orchestra at Philadelphia. Upon completing his course at Leipzig he came to America and later joined the Marine Band under Sousa. After eight years he severed his connection with that organization to be director of an orchestra, but rejoined the Marine Band fifteen years ago when he became the leader. Now three-fourths of the men in this organization are native Americans, which shows a growing tendency on the part of musicians in this land to perfect themselves in this branch of music.

Frequenters of the concerts at the general Monday and Thursday evenings and Sunday afternoons for past years have come to know many members of the Engineer Band and the leader, Julius Kamper. Although this organization has been stationed in Washington but eleven years, it is a much older band, having come here from Fort Totten, N. Y. One of the members of the twenty-eight uniformed men has been with the Engineer Band twenty-eight years. Three have served twenty-five years and ten for fifteen years. Mr. Kamper himself has the record of having been with the band nearly thirty years, twenty-seven years of the time as leader and three as cornetist.

As such a service will put this director on the retired list next June, Washingtonians are making the best use of this summer as the last open air season in which to enjoy the band under the leadership of such a genial and unaffected musician. Mr. Kamper's men are in thorough harmony with their leader, for

years of working together has brought about the same understanding of the written music sheet. Mr. Kamper was born in Rheinfelden, Switzerland, and commenced his study of music at the age of seven. At ten years of age he began work with his violin and later added clarinet, cornet and other band instruments to his studies. After having served in the military band of his native country he traveled through Europe as a musician.

Upon coming to America about thirty years ago he joined the 15th Cavalry Band, which he afterward directed. From this organization Mr. Witcomb entered the United States Marine Band as cornet soloist, winning such favor by his work that musical critics have passed upon him as "the best cornetist in the world," exceeding Levy and Arbuckle, the world's greatest cornetists. Having been prepared for his position by such musical directors as Sir Alexander MacKenzie, Lieut. J. M. Rogan, bandmaster of the Coldstream Guards; Lieut. Godfrey and Lieut. Santelmann, the bandmaster of the 15th United States Cavalry, enters upon his new position well equipped.

Requests are frequently made to this musical organization for the rendition of classical and popular music. Sometimes notes of thanks are received from those who enjoy such selections as "Believe Me If All Those Endearing Young Charms," for the writers say such numbers of the program take them back to the happiest days of their lives.

At Soldier's Home there is a band concert on Tuesday and Thursday evenings at 8 o'clock at the hospital, and on Wednesday and Friday at the bandstand, when hundreds go out from the city to enjoy the music. While this organization has no military connection with the United States, it is under government supervision.

The leader, John S. M. Zimmermann, is a Marylander by birth, educated at the Peabody Institute in Baltimore. For twelve years he has held his present position, but previously was chief musician of the 4th U. S. Volunteers, commonly known as the 4th Immunes, in the Spanish war. With the military band songs are naturally the most popular, but visitors requested Mr. Zimmermann to render various classical selections.

Each year the arrangements for these public concerts are made by Col. Crosby, the officer in charge of public buildings and grounds. He requests the Secretary of War to send to all sections of the city, in order the musical organizations under their command to play for the Washington public. The bands are then assigned to the various sections of the city. It is further arranged as far as possible to have the band play at the parks nearest their headquarters. This

entered the military service of his country in the H. M. South Staffordshire Regiment, but was later transferred as cornet soloist to the 8th Royal Warwickshire Regiment and afterward to the Worcestershire Yeomanry. Upon leaving the latter organization Mr. Witcomb was engaged in the private orchestra at the Blenheim Palace. Later, after six months work in the Coldstream Guards, he was ordered to the 15th United States Cavalry, where he was with that musical body.

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year Montrose Park in Georgetown is a new center of entertainment. Next to the Capitol concerts, where from eight to ten thousand people attend, the Franklin Park is said to have the largest attendance, as 2,500 people frequently gather there to enjoy the concert.

Saturday afternoons at the music stand south of the White House there is much comment upon the absence of the throngs which used to assemble for the concerts when the band played within the White House grounds. Not only numbers are missing, but the beautiful setting of former times is enjoyed no more. One feels that he must be on the alert to catch the melody and glorious harmony of the splendid music or else it will be lost in the distance.

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"BANDIT SIX" OF PRUSSIA'S LEGISLATURE, FIGHT FOR FORLORN HOPES

CRIMINAL Prosecution of Little Group of Social-Democrats Will Not Prevent Them Holding Up the Business of Prussia's Lower House by "Interruptions, Exclamations, Hisses, Boos and Cat Calls"—Declare That Until Franchise Is Reformed and Dominating and Unfair Representation of Big Landowners and Nobles Is Cut Down Other Forms of Protest Are Useless—Police Called in to Oust the Half Dozen Dissenters, Who Interrupted No Fewer Than 2,272 Times.

Special Correspondence of The Star.

BERLIN, July 19, 1912.
IX—bold socialist bandits have successfully cried "Hands up!" to Prussia's parliament. It is a stirring sight. Against 437 of our nation's legislators, a small group of six men, the most insignificant, poorly clad, unimposing little men, vowed only to obstruct and weary, and the victory is with these six. Not since Joseph Biggar and Charles Stewart Parnell ran their obstruction campaign in England's parliament have such events been seen. The shorthand reports teem with "interruptions," "exclamations," cries of "get out," "hegemony," "hear, hear," hisses and boos. And the brave six have been so irritated, stung and baffled by their mobile hornet-like tormentors that they have been obliged to put into motion the ordinary criminal law, and all Germany awaits the result of this unprecedented action.

That happened as the result of a debate on the Polish land settlement law when obstructor No. 1, Herr Borchardt, was dragged out of the sessions hall by policemen. Herr Borchardt stood close to the president's table and bawled out rude remarks. His colleague, obstructor No. 2, Herr Leinert, who sits beside him, refused to get out of the way when the police appeared, and had to be "led out."

In any other parliament an incident like this would have been forgotten next day. But the 437 anti-socialist members of Prussia's parliament are so convinced of the helplessness of parliamentary discipline that they decided to invoke the criminal law. Speaker Baron von Erffa lodged a criminal information against Borchardt for "breach of the peace in the house." And the government is solemnly prosecuting Borchardt on this charge, and further charging him and Herr Leinert with "resisting the power of the

police." Herr Borchardt stood close to the president's table and bawled out rude remarks. His colleague, obstructor No. 2, Herr Leinert, who sits beside him, refused to get out of the way when the police appeared, and had to be "led out."

Deputies Liebknecht, Hirsch, Stroebel, Hoffman, Leinert and Borchardt are the six. Their main strength lies in their smallness of numbers. Did they number sixty no man would heed them. But the colossal fertility of their obstructiveness and rudeness strikes the Prussian imagination. The best known among them is Liebknecht. He is a forty-one-year-old lawyer, son of the still more famous Wilhelm Liebknecht, socialist, revolutionary and exile, who was sent to jail with August Bebel for the crime of high treason. Wilhelm Liebknecht was the man who gave German socialism its internationalist and anti-Prussian color. His son is a competent speaker, a member of the Prussian parliament, of the Reichstag, of the Berlin municipality and of the new "Greater Berlin" council, so that he sits in four assemblies and therefore holds a record among German public men.

Liebknecht, the younger, has a stormy past. He has repeatedly been prosecuted and punished. Like his father, he has sat in jail for high treason. This was in 1907. The charge was based on an article in the "Socialist" newspaper, "Special Regard to the Youth's Movement." In this the government saw a plot to change the constitution by force. The first step to be the abolition of the standing army. Liebknecht spent his term of imprisonment in the fortress of Spandau. He avenged himself by capturing for socialist newspapers the most important Prussian newspaper, the "Potsdam-Spandauer." The court interest in this case was great, and Liebknecht was elected Reichstag member. He was elected Reichstag member. He was elected Reichstag member.

Dr. Karl Liebknecht, leader of the "Bandit Six" of Socialists, and his colleagues are being prosecuted for interrupting more than 400 times each.

They are fighting for Prussian liberty against the unholly 437. That is how socialists see it. They are obliged, they say, to offend, flout and irritate Prussia's parliament, because that is their only resource. Like Italy in her dealings with Turkey, they conclude that they can effect nothing big and dramatic; and resort to pin pricks because it is necessary to do something. And because in the meantime something may turn up. Hence the "get out," "hegemony," hisses and boos. In order to justify their action in asking aid from the police, the 437 have published a list of interruptions as shown by the official reports. The list shows that during a period of ten days, six interrupted or interrupted 917 times. Which shows that the 437 could manage only two interruptions per head, while the outlaw six each managed to get in 400.

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Liebknecht is the only deputy of the "band six" who is widely known to the German public. The eldest of his colleagues is Deputy Paul Hirsch, a forty-three-year-old sociologist and journalist. He is a good authority on social diseases and on land and communal legislation. The other four—Herr Stroebel, Hoffman, Leinert and Borchardt—are good fighting parliamentarians and brilliant speakers. They are all well known to the members of the parliament and to the public. They are all well known to the members of the parliament and to the public. They are all well known to the members of the parliament and to the public.

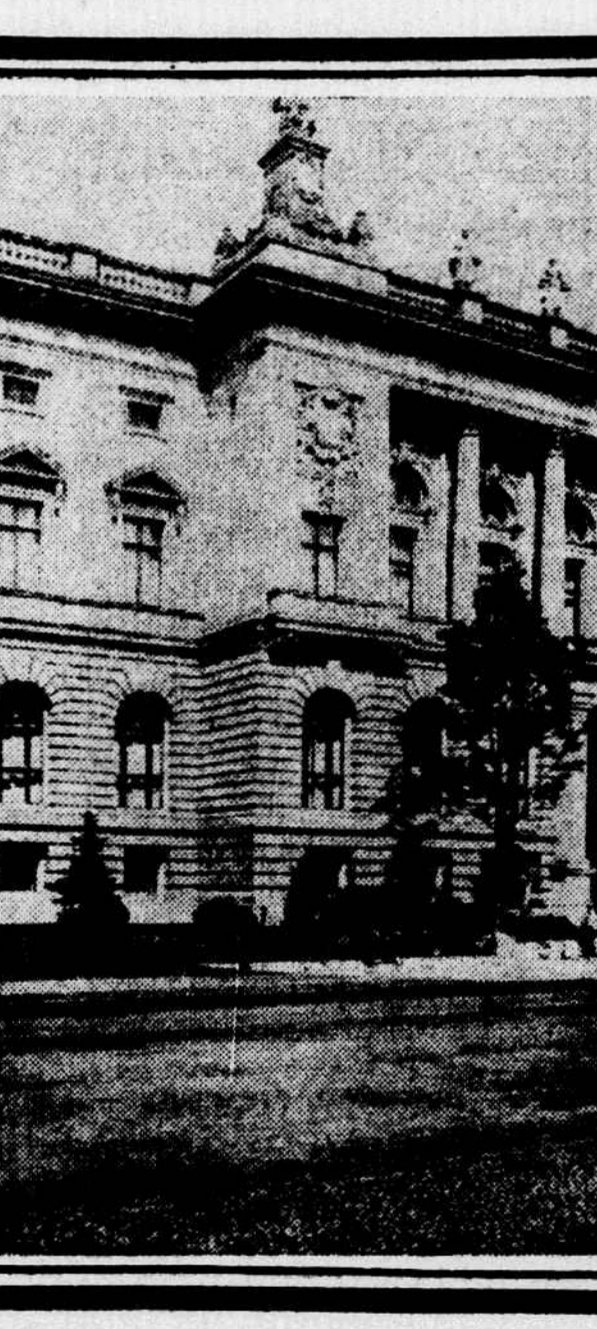
Sympathizers with socialism justify the tactics of the bandit six, declaring that no self-respecting man would do anything in Prussia's parliament except make scenes. The Prussian legislature is the most backward and reactionary in Europe. The franchise is based upon a decree of 1849, issued the year after the revolution. It gives no chance whatever to democratic representation. Under the franchise law the electors in each constituency are divided into three classes according to the amount of direct taxes they pay. A handful of rich men in the first class count for as much as several hundred men of moderate income in the second class and as several thousand workmen in the third class. There is no electoral district where the "first class of voters" consists of a single rich brewer, the second class of the ink-laden grocer and the third class of the 1,750 men, mostly employees of the brewery. The brewer and his relatives, under the present system, outvote the 1,750 employees.



PRUSSIA'S HOUSE OF PARLIAMENT, BERLIN.

Where Six Bold Socialists, Convinced of the Injustice of the Prussian Franchise, Successfully Hold Up the Proceedings by Constant "Interruptions," Boos, Hisses and Cat Calls.

Another reactionary feature is the open ballot. A rigid control over the voting is kept by the officials known as "rural councilors," and also by the big local landowners, and officials and agricultural laborers are practically forced to vote conservative. Only in a few towns have the democratic parties a chance. Hence Prussia's parliament is essentially a noble and agrarian body. It is predominantly an industrial and commercial state, the parliament contains only a few representatives of the rural class, whereas it contains 130



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Prussia's "herrenhaus," the house of lords, is of even more reactionary character than the lower house. In composition it is nearly as medieval as in the British house of lords, and its power is much greater. Of 316 sitting members seventy are members of the nobility, eighty-eight represent the town interest. Bismarck, Treitschke and many other sound conservatives admitted the worthlessness of the Prussian house of lords and saw the need for radical reforms. But neither the upper nor the lower Prussian house can be reformed without its own consent. That is why the socialist six hold that argument is useless, and that the most effective weapon is the interruption, the hiss and the boo.

Prussian conservatism, as represented by the house of lords, is even more powerful than even Kaiser Wilhelm himself. Its motto expresses that fact: "Wenn er unsern Willen tut." That is: "If he does what we bid him." In other words, absolutism is to be supported as long as the Kaiser is conservative. If he becomes a socialist, his autocratic wings are to be clipped. That policy has so far prevented the reform of the franchise. In his 1906 speech

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large landowners and about 120 other members who are in some way connected with the land. The big owners of land in Prussia number about 20,000, and, with their families, probably count 100,000 souls. The interests of these 100,000 are represented to the exclusion of the interests of the other 40,000,000. Bismarck, though himself a tenant farmer, admitted that the Prussian franchise was an "abortion," and the bandit six, when fighting for franchise reform, have used that phrase more than a hundred times.

Socialist exasperation on the franchise question is shown by the fact that in the parliaments of other German states they have attained strong positions. In the Saxony parliament, for example, the socialist members are 120, and there are 7,500 socialist members of municipal councils. Alone the Prussian parliament remains closest to the imperial reichstag. There the socialists had one member in 1871, and their high-water mark in the most important of German state parliaments, and under the present franchise they cannot get many more.

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from the throne Kaiser Wilhelm undertook the reform, which he described as "one of the most pressing problems of the day." Prince Buelow was then responsible chancellor and president of the Prussian cabinet. The dominant conservatives resolved to give Buelow a lesson. They took occasion of the financial reform of trust in the cabinet with the cabinet and forced him from office. A year later Bethmann-Hollweg introduced a reform bill, which the parliament accepted and sent it to the house of lords, which mutilated it still more. When the bill came to the lower house started chopping it up again, and foiled Bethmann-Hollweg withdrew it in disgust. The government has since then had the courage to bring in a new bill. And so long as the parliament remains obdurate it can be reformed only by means of a coup-d'etat.

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BETWEEN 80,000,000 AND 90,000,000 CAR TICKETS USED ANNUALLY BY WASHINGTONIANS

IN tokens of value issued by any concern in Washington come so near being actual hard cash as do the street-car tickets, which sell six for a quarter. The stock market may go up or down, the cost of living may fluctuate, interest rates may vary, the purchasing power of that standard of all values, gold itself, may be more today than tomorrow; but through it all, in hard time and good times alike, the little coupons cost just the same and get the buyer just as much. Like postage stamps, they have a fixed price, below which no one can buy them and above which no one can sell them. Like postage stamps, also, they are "good for one fare" in the very act of giving which they are canceled at once, and their usefulness is gone forever.

Millions of dollars are represented by these humble bits of pasteboard. Between 80,000,000 and 90,000,000 of them, almost one for every person in the District every year, the Washington Railway and Electric Company alone issues some 47,000,000, while the rest are put out by the Capital Traction Company. In all, between 80 and 85 per cent of all money received by these companies for the transportation of passengers in the District is first exchanged for car tickets, which are accepted unquestionably by all conductors. How is it that they pass at

par, almost without scrutiny? Isn't a prize of \$4,000,000 a year or more worthy the greed of the greatest counterfeiters in the world? Isn't it a fortune to the printer in the whole country who would be willing to risk his liberty for a try at such a vast fortune as this? And yet not a single spurious ticket has appeared here in years.

Washington street railroad officials attribute the entire immunity from imitation which their tickets enjoy to the great care with which they are gotten up, as well as the strict methods of accounting for all those issued. These causes, of course, are in addition to the severe penalties which the law visits upon counterfeiting.

Simple as the designs may appear upon these little dividend-producers, nevertheless they are almost as complicated as those of a bank note, and the printing is done with the greatest care. An examination of one of the Capital Traction Company's tickets, for instance, will show the main part of the design to consist of a network of lines, in number about 40,000, crossing and criss-crossing each other in a complicated maze that the eye wears in following them; and yet the whole effect is that of one orderly, balanced and coherent pattern. Each line bears a definite relation to every other line; each makes its dips, its curves and all its turnings exactly like every other line in its own section of the pattern. The right half of the full design is ex-

actly like the left half; the upper half, both left and right, exactly like the lower. As the meshes from top, bottom and sides converge toward the center, the lines grow finer and draw closer together, till they overlap at exactly the midpoint of the whole rectangle. There, in the midst of the ellipse formed by this overlapping, appears a tiny cross, its transverse line true to the center of the thousandth part of an inch. To the left and right of the cross are small patches of exactitude, with reference not alone to the whole, but to the center of the design, which is a small, round, leather-bound book, which is the exact duplicate of the one which he was about to imitate.

The construction of this geometric lattice pattern is the work of one man in the engraving firm which turns out the Capital Traction Company's tickets. The monogram on the left of the ticket is cut by still another man, the lettering at the top is done by a third, and so on. Like the lattice work, these sections of the whole face of the ticket are cut on soft steel. When finished these pieces of soft steel are baked in a white heat, whence, after a bath of oil, they emerge as brilliant and hard as a diamond. Then, in a small, round, leather-bound book, which is the exact duplicate of the one which he was about to imitate.

For a further protection against the would-be maker of spurious car tickets, the details of manufacturing these coupons make it almost impossible for the individual engraver or the individual printer, working either separately or together, to get out even a passable counterfeit. Neither can genuine tickets be obtained through collusion with the employees of the concern which makes them for the Washington railway companies, for the reason that these careful guards keep upon the paper printing the printing, while after the job is done the plate itself is locked in a steel vault, to remain under seal till its use is again required.

Time for Patriotism.

THE organizer was not lacking in patriotism, yet he rebelled when requested to play "The Star Spangled Banner" at a wedding.

"It is not appropriate," said he. "Ain't it?" said the bride's father. "That's what I think," said the most appropriate thing you can play. Cut all the rest of the program if you like, but stick to that. I had the hardest kind of a fight to keep Belle's mother from marrying her off to a foreigner. Between Belle and me we won out for an American, and if this isn't the time for 'The Star Spangled Banner' I don't know what is."

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